

FACULTY OF MUSIC UNIVERSITY OF TORONTO

BAROQUE CHAMBER ENSEMBLE

Jeanne Lamon, violin

1991 Wilma and Clifford Smith Visitor in Music

*with Sergei Istomin, viola da gamba Christina Mahler, 'cello
and Charlottte Nediger, harpsichord*

Thursday, October 10, 1991

8:00 pm

Walter Hall

Programme

Jeanne Lamon, violin
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with Sergei Istomin, viola da gamba Christina Mahler, 'cello
and Charlottte Nediger, harpsichord

Sonnerie de Ste. Geneviève du Mont de Paris (1723)

Marin Marais

Troisième concert
from *Pièces de clavecin en concerts* (1741)

Jean-Phillip Rameau

La La Poplinière - rondement
La Timide: Premier Rondeau
Deuxième Rondeau
Première Tambourin
Deuxième Tambourin en rondeau

Partita No. 3 in E Major for solo violin (1720)

J.S. Bach

Preludio
Loure
Gavotte en Rondeau
Menuet I and II
Bourée
Gigue

Sonata in G minor (1610)

Giovanni Paolo Cima

Sonata "La Dada" (1636)

Tarquinio Merula

Sonata in A minor (1645)

Marco Uccellini

"La Follia", Op. V, No. 12 (1700)

Arcangelo Corelli

Programme Notes

Sonnerie de Ste. Geneviève

Marin Marais

Marin Marais (1656-1728) was a celebrated viola da gamba player who served the King of France as "ordinaire de la musique de la chambre du Roy" from 1679-1725. Late in his tenure as royal musician he published the *Sonnerie de Ste Geneviève du Mont de Paris*, along with several other extended works for violin, gamba and continuo. In this piece Marais creates a bell-like carillon of three notes repeated incessantly by the continuo, while the violin and viola da gamba spin out variations over the constant ostinato.

Pièces de Clavecin

Jean Phillippe Rameau

Jean Philippe Rameau (1683-1764) published his *Pièces de Clavecin en Concert* in 1741. Each of the five "concerts" in this collection contains ensemble music in which the harpsichord is featured as a solo instrument. *La La Poplinière* has a particularly active keyboard part which involves hand crossings and sweeping arpeggios which exploit the harpsichord's wide ranging sonorities. The title of the movement refers to a rich patron of Rameau's, in whose Paris mansion Rameau lived, worked and conducted La Pouplinière's private orchestra. In contrast to the pompous energy of this first movement, *La Timide* contains a pair of introspective rondeaux, the first in a minor, and the second in A major. The concert ends with a lively *Tambourin* which has all the spirit of a country dance, with the harpsichord providing percussive drones in left hand octaves and fifths.

Partita in E major

J.S. Bach

J.S. Bach's (1685-1750) *Partita in E major*, a collection of dances introduced by a lively prelude, reveals the violin's polyphonic capabilities. The piece, written in Cöthen in 1720, seems to have been a favourite of Bach's since he transcribed it for lute solo, and arranged it as an orchestral sinfonia in cantata No. 29.

Tarquino Merula, Paolo Cima and Marco Uccellini were all composer/musicians who flourished in 17th-century Italy. Merula (c. 1594-1665) became the Cathedral organist and violinist in his native Cremona in 1633. Cima (fl. 1599 -1617) was organist at Santa Celso in Milan from 1610, and published chamber music with his brother Andrea. Uccellini (c. 1603-1680) directed instrumental music at the court of the Este's in Modena, and was also maestro di cappella there after 1647.

Sonata "La Follia"

Archangelo Corelli

Arcangelo Corelli's (1653-1713) inspiration for *Sonata "La Follia"* was a popular rhythmic and harmonic pattern that served as the foundation for many early baroque variations. Repeated in the bass in chaconne style, "La Folia" was used by composers all over Europe. In France it was known as "Folie d'Espagne" and in England as "Farinelli's Ground". Corelli's famous setting in d minor dates from 1700.

Notes by Stephanie Martin

Tonight's Artists

JEANNE LAMON has specialized in the performance of baroque and classical music on period instruments since 1972, winning the coveted Erwin Bodky Award for Early Music Performance in 1974. She has been concertmaster and music director of Tafelmusik since 1981. Under her leadership, the orchestra has grown from a fledgling chamber ensemble to an internationally acclaimed period instrument orchestra with over sixty concerts annually and extensive world wide touring. Ms. Lamon has been signed, with Tafelmusik, to a long term major recording contract with SONY Classical. Aside from her work with Tafelmusik, Jeanne Lamon is also active as a chamber musician and teacher. She is on the faculties of the Royal Conservatory and the University of Toronto. This December, Ms. Lamon will record Vivaldi's *Four Seasons* for Sony.

SERGEI ISTOMIN received his Bachelor of Music degree at the Moscow Gnesin's School for Gifted Children and Master of Music degree in Cello Performance, Orchestra Soloist Chamber Music and Pedagogy at the Moscow Conservatory. He completed postgraduate study in viola da gamba with Catherina Meints at the Oberlin Conservatory, USA. Sergei Istomin has performed for many European and North American Festivals, as well as appearing on radio and TV. Currently he is a member of Tafelmusik Orchestra. He also performs with the Oberlin Consort of Viols and teaches viola da gamba at Oberlin Baroque Performance Institute. He has recorded for Melodia, Ondine and Sony.

CHRISTINA MAHLER was born in the Netherlands and received her diploma from the Royal Conservatory in The Hague, where she studied with Anner Bylsma. In 1981 Ms. Mahler immigrated to Canada to become the principal cellist of the Tafelmusik Baroque Orchestra of Toronto. She is also a member of several chamber ensembles specializing in classical and romantic repertoires. Both as chamber musician and with Tafelmusik, Ms. Mahler has performed extensively at major festivals in Europe the USA and Canada. Since 1983, she has been on the faculty of the summer workshop for baroque and classical music at Wilfrid Laurier University. Recordings include performances for Phillips, Erato, Hyperion, RCA/BMG, Titanic and Sony.

CHARLOTTE NEDIGER holds a Bachelor's and a Master's degree in harpsichord performance from the University of Western Ontario. In 1979 she was awarded a Dutch Government Fellowship to do postgraduate work at the Royal Conservatory in The Hague, Holland, and in 1981 received a solo diploma from the institution. She has been a member of Tafelmusik since 1980, and has performed as both soloist and continuo player throughout Canada, USA and Europe. Ms. Nediger has recorded for BMG/Harmonia Mundi, Hyperion Collegium Records, CBC Musica Viva, CBC SM5000 and Sony Classical.